

PORTRAITS BY DUTCH XVII CENTURY MASTERS

Other Selected Paintings

From the Collections of the Late

JOHN WANAMAKER

And of the Late

RODMAN WANAMAKER

Sold by Order of

John Wanamaker Philadelphia



Public Sale November 2 at 8:15 p.m.

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK

1939

NYM401- P2064

SALE NUMBER 136
EXHIBITION FROM OCTOBER 28 TO TIME OF SALE
WEEKDAYS 9 TO 5:30 · CLOSED SUNDAY

Dutch XVII Century and Renaissance Paintings

LATER WORKS BY BRETON, HENNER, VIBERT
BROZIK AND OTHER ARTISTS

Portrait of Washington by Rembrandt Peale

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PRICED CATALOGUES

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SALES CONDUCTED BY HIRAM H. PARKE, OTTO BERNET, AND H. E. RUSSELL, JR

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK

Telephone PLAZA 3-7573

Cable PARKGAL

HIRAM H. PARKE · *President*

OTTO BERNET · *Vice-President*

ARTHUR SWANN · *Vice-President*

EVENING SESSION

Thursday, November 2, 1939, at 8:15

CATALOGUE NUMBERS I TO 73 INCLUSIVE

GEORGE WRIGHT

BRITISH CONTEMPORARY

1. *POLO: PREPARING FOR THE MATCH.* Eight polo ponies on a green turf lined with trees, two to the right being rubbed down by grooms. Blue sky. Signed at lower right G. WRIGHT. *12 x 18*

ROSA BONHEUR

FRENCH: 1822-1899

- 110- 2. *ANIMAL STUDIES: FOUR PAINTINGS.* Sketches of a mountain goat, chickens, caterpillars, sheep, and passerine birds perched upon a branch; finished in colors. Framed as two paintings. [Lot.]

SAMUEL ALKEN, JR

BRITISH: 1750-1825

- 240- 3. *STOCKBRIDGE RACES: FOUR WATERCOLOR DRAWINGS.* A thoroughbred rubbed down between the heats; at the betting post; mounting for the next heat; and showing a thoroughbred. All signed at lower left S. ALKEN, JR. [Lot.] *10 x 16*

SAMUEL ALKEN, JR

BRITISH: 1750-1825

- 210- 4. *STOCKBRIDGE RACES: FOUR WATERCOLOR DRAWINGS.* Riding to the post; getting off; winning the heat; and the finish. All signed at lower left S. ALKEN, JR. [Lot.] *10 x 16*

ROSA BONHEUR

FRENCH: 1822-1899

- 310- 5. *RETURNING FROM THE HORSE FAIR.* An old man with red sash, on a bay mount, leading a white horse across open country, low lying blue mountains in the distance. Signed at lower left R. BONHEUR and dated '64. *Watercolor: 12 x 18*

VACSLAV BROZIK

BOHEMIAN: 1851-1901

- 170- 6. *CZECH PEASANTS: TWO PAINTINGS.* Heads of old men, one in red blouse, the other in a shirred shirt and embroidered cap. Both signed at lower left V. BROŽÍK. *12½ x 8½ and 8*

FRANZ VON DEFREGGER

GERMAN: 1835-1921

- 180- 7. *STUDY OF A GIRL.* A peasant girl in blue apron and laced bodice leaning against a wall near a doorway, two figures of boys appearing in the shadow. Signed at lower left F. DEFREGGER. *Panel: 16 x 12*
From the Sedelmeyer Gallery, Paris



[NUMBER 8]

JULES ADOLPHE BRETON

FRENCH: 1827-1906

8. *WOMAN SEWING*. A peasant girl seated by a table threading a needle; dressed in a picturesque costume with a red cap and turquoise blue apron, a piece of flowered embroidery upon her knees. Signed at lower left JULES BRETON and dated 1861.

$16\frac{1}{4} \times 11$

[See illustration]

LOUIS GABRIEL EUGENE ISABEY

FRENCH: 1803-1886

9. ENTERING PORT. Figures in a barge laden with barrels, drawing alongside a high wharf, other boats moored farther along; the gabled buildings of a village border the quay above, a church spire rising before a darkening sky. Signed at lower right E. ISABEY. 16 x 23½

12 ✓ From the Sedelmeyer Gallery, Paris

ANTONIO MORO

DUTCH: 1512-1575

- 9a. PORTRAIT OF A NOBLEMAN. Head-and-shoulders portrait, in white doublet with narrow ruff; a red plumed flat-cap tilted on his head. Cradled panel: 16 x 12
37 ✓ Coat of arms with motto at upper left, and dated A° D° 1565; inscribed at right *Aetatis Svae 30.*

CORNELIS DE VOS

FLEMISH: 1585-1651

10. PORTRAIT OF A LADY. Bust-length figure turned slightly to the left, in black braided gown trimmed with gold buttons, her face framed by a wide starched white ruff and Dutch cap. Dark gray background. 21 x 17

350- From the Sedelmeyer Gallery, Paris

FRANS POURBUS THE ELDER

FLEMISH: 1545-1581

11. PORTRAIT SAID TO BE OF THE EMPEROR CHARLES V. Bust-length portrait to half left, glancing towards the observer, in damascened and gold-decorated armor, with pleated white ruff and a jeweled black bonnet. 19 x 16

100- From the Sedelmeyer Gallery, Paris

CORNELIS JANSSENS VAN CEULEN

DUTCH: 1593-1664

12. THE COUNTESS OF EXETER. Portrayed at bust length to half left in a black gown with gold chain and pendant, and vandyked ruff, a gold diadem in her chestnut hair; within a painted brown oval. Inscribed at lower left, *The Rt Honble Countess of Exeter*, and signed at lower right CORNELIUS JOHNSON. Cradled panel: 25 x 19

350- From the Sedelmeyer Gallery, Paris



[NUMBER 13]

JEAN JACQUES HENNER

FRENCH: 1829-1905

13. *IDEAL HEAD.* Portrait of a girl with dark auburn hair, her head in profile to the left and sharply lighted from above; a crimson velvet mantle wrapped about her shoulders. Brown background. Signed at upper right J. J. HENNER.

475
19 $\frac{3}{4}$ x 15 $\frac{1}{4}$

[See illustration]

JAN VERKOLJE

DUTCH: 1650-1693

14. *PORTRAIT OF A LAWYER.* Three-quarter-length figure in blue robe with lace cravat and cuffs; seated to half right in a scarlet chair before a scarlet-covered table with books, holding in his left hand a document. Signed at upper left J. VERKOLJE and dated 1684. *On copper:* 23 x 20

260-

- ✓ ✓*
- JAN CORNELISZ VERSPRONCK DUTCH: 1597-1662
15. *PORTRAIT OF A DUTCH LADY.* Bust-length figure to half left of an elderly woman in black dress with starched and pleated white ruff, and black cap. Dark gray background. 30×24
From the Sedelmeyer Gallery, Paris

- 3 Y O*
- GERRIT VAN HONTHORST DUTCH: 1590-1656
16. *A YOUNG ENGLISH NOBLEMAN.* Half-length portrait to half right of a young nobleman with Van Dyck beard, wearing a gold-embroidered scarlet doublet with lace-edged falling ruff and the ribbon and pendant of the Garter. Dark gray background, within a painted oval. 33×25

- 300-*
- JAN VAN BYLERT DUTCH: 1603-1671
17. *PORTRAIT OF A LADY.* Waist-length figure, slightly to the left, in black gown with deep transparent lace-edged collar and whisk held by a brooch. Neutral background. Signed at upper left J. BYLERT fe.
Cradled panel: 26×23
From the Sedelmeyer Gallery, Paris

- ✓ ✓*
- FRANS HALS THE YOUNGER DUTCH: 1617-1669
18. *PORTRAIT OF A BURGOMASTER.* Waist-length figure to half right, wearing a black doublet with sash, and white turnover collar; in painted olive green oval. Inscribed at middle right *Aetatis Suae 32* and dated *AO 1647*; signed at lower right with monogram F. 28×23
Collection of H.I.H. Prince Albert of Hohenzollern

- 150*
- WILLEM BASSE DUTCH: 1613-1672
19. *PORTRAIT OF A LADY.* Waist-length figure to half left, looking to the observer, wearing a black dress with triple white whisk and cuffs; her face framed by a black cap. Gray background, within a painted oval. Dated at right *AO 1659*, with monogram wb. f. *Cradled panel:* 29×23

- 9.Y ✓*
- BOTTEGA OF ANGELO ALLORI BRONZINO FLORENTINE: 1502-1572
20. *ELEONORA D'ESTE.* Bust-length portrait as a young woman, a pearl fillet ornamenting fair hair, wearing a golden yellow gown with lace partlet. Light gray green background. *On lead:* $9\frac{1}{2} \times 7\frac{1}{4}$
From the Callignoli Collection, Florence
From the Sedelmeyer Gallery, Paris



[NUMBER 21]

BERNARD VAN ORLEY

FLEMISH: 1491-1542

21. *MADONNA AND CHILD WITH S. ANTHONY AND AN ANGEL.*

Full-length figure of the Virgin in blue robe and rose mantle, seated upon a parapet before a marble throne, holding the Christ Child; S. Anthony in blue hooded cloak appears at right, behind a basket of fruit placed upon the parapet; at the left is a youthful angel playing a lute. In the background, the arch of a building, and a view of a cathedral.

Cradled panel: 30 x 24

[See illustration]



[NUMBER 22]

JAN GOSSAERT [MABUSE] AND ATELIER

FLEMISH: 1462-1533

22. *MADONNA AND CHILD*. Depicting the Madonna in gray green and olive green robes, offering her breast to the nude Child Who stands upon a parapet in the foreground; architectural background with a marble column. At upper right, a coat of arms. *Cradled panel: 30 x 19½*

400 From the Sedelmeyer Gallery, Paris

[See illustration]

CARLO DOLCI

FLORENTINE: 1616-1686

23. *MADONNA AND CHILD*. The Madonna in a scarlet robe, holding up a flaming heart, as she gazes upwards in prayer; to her left she holds the suckling Child, partly wrapped in a white cloth. *38 x 30½*



BOTTEGA OF PERUGINO [PIETRO VANNUCCI]

PERUGIAN: XVI CENTURY

24. *THE HOLY FAMILY WITH THE INFANT S. JOHN.* The Madonna in crimson robe and bluish green mantle, in adoration before the Child lying upon the ground. In the background, the infant S. John kneeling, and S. Joseph sleeping; and an angel appearing to the shepherds in a landscape beyond. *Tondo, cradled panel:* 33
From the Sedelmeyer Gallery, Paris

[See illustration above]

HENDRIK VAN STEENWYCK II

FLEMISH: 1580-1649

25. *CATHEDRAL OF ANTWERP.* View of the nave and side aisles of a high-arched Gothic cathedral with numerous figures, some in attitudes of prayer; at the right, a priest saying mass. 25 x 35
From the Sedelmeyer Gallery, Paris



ANGELO ALLORI BRONZINO

FLORENTINE: 1502-1572

26. *PORTRAIT OF A YOUNG MAN.* Bust-length figure to half left, wearing a black doublet and coat with Shirred white shirt showing at the neck, and black four-cornered hat; holding an open book in both hands. Background of gray wall, with an aperture disclosing a river landscape at left.

Cradled panel: 28 x 22

From the Sedelmeyer Gallery, Paris

[See illustration above]

PETER PAUL RUBENS [ATTRIBUTED TO] FLEMISH: 1577-1640

27. *SALVATOR MUNDI.* Depicting the Savior at bust length, clasping the Cross over the left shoulder; the figure strongly lighted from upper right.

Cradled panel: 25 x 19

See John Smith, *Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, 1830, vol. II, p. 98, No. 320

See Max Rooses, *L'Oeuvre de P. P. Rubens*, 1886, p. 73, pl. 20 and pp. 79-83



NICOLAES MAES

DUTCH: 1632-1693

28. *PORTRAIT OF A YOUNG MAN*. At waist length to half left, brown hair falling in curls to his shoulders; wearing a gray jerkin with colored ribbons at the waist, fingering the tassel tie of a wide lace-edged collar. Crimson draped background, with a landscape. Signed at lower left

150 - N. MAES.

35 x 28

From the Sedelmeyer Gallery, Paris

[See illustration above]

MICHEL JANSZEN VAN MIEREVELT

DUTCH: 1567-1641

- 225 - 29. *A DUTCH GENTLEMAN*. At three-quarter length, standing to half right beside a green-covered table; wearing a black doublet and coat, with goffered white ruff, holding gray gloves in the left hand. Inscribed at middle left, *AEtatis 39*, dated *Ao 1627* and signed *M. MIEREVELT*.

Cradled panel: 45 x 29



PAULUS MOREELSE

DUTCH: 1571-1638

30. *PORTRAIT OF A LADY*. Portrayed at waist length to half left, in gold-embroidered gown ornamented with gold chain jewelry, her face framed by a wide lace-edged triple ruff and Dutch cap. *Panel*: 28 x 24

10 ✓ From the Sedelmeyer Gallery, Paris

[See illustration above]

MICHEL JANSZEN VAN MIEREVELT DUTCH: 1567-1641

31. *PORTRAIT OF A LADY*. Waist-length figure of a young woman in richly brocaded décolleté gray gown with virago sleeves and standing lace-edged collar. Dark background. *Cradled panel*: 26 x 22

17 ✓ From the Sedelmeyer Gallery, Paris



DAVID TENIERS THE YOUNGER

FLEMISH: 1610-1690

32. *THE CARD PLAYERS.* Four boors before a tavern, two at a card game, a servant appearing in the doorway at the left; at the right, numerous vessels and a jug. In the background, a group of figures before a building. Signed at lower left d. TENIERS, fec.

19 x 25

[See illustration above]

MICHEL JANSZEN VAN MIEREVELT

DUTCH: 1567-1641

33. *PORTRAIT OF A LADY.* At three-quarter-length to half left, in black gown with white ruff and lace cuffs, a lace-edged white Dutch cap framing her face; in her right hand, she holds a pair of embroidered gloves. Dark background. Inscribed at upper right, *Aetatis Svae 45* and dated *AO 1624.*

Cradled panel: 40 x 30

THOMAS BARKER OF BATH

BRITISH: 1769-1847

34. *ROMAN CAMPAGNA.* An Italian shepherd and rustics in the foreground, before the ruined arches of the Baths of Caracalla, and a youth by a fountain at the right; in the distance, the Campagna. 24½ x 29½



LOUIS AND ANTOINE LE NAIN AND ATELIER

FRENCH: XVII CENTURY

35. *THE CONCERT*. Three ragamuffins, one in tattered cavalier's costume with buff coat, another with a steel gorget, the third in scarlet shirt, playing a violin and two improvised drums. On the floor, a bird cage and a jug.

$26\frac{1}{2} \times 34\frac{1}{2}$

400 From the Sedelmeyer Gallery, Paris

[See illustration above]

PAULUS MOREELSE

DUTCH: 1571-1638

36. *THE QUEEN OF BOHEMIA*. A young woman at waist length to half left, glancing toward the observer; she wears a triple lace ruff, and embroidered décolleté black gown richly ornamented with jewels, her hair dressed with a white aigrette. Dark background.

Cradled panel: $26\frac{1}{2} \times 22$

Collection of Lord James Butler, Co. Kilkenny, Ireland

JAN DE BRAY

DUTCH: 1627-1697

- 175 37. *PORTRAIT OF A DUTCH ADMIRAL.* Three-quarter-length figure in black doublet with wide lace-edged falling collar and lace cuffs, and rose shoulder sash; his right hand at his hip, the left resting on his sword. Dark sky background. 40 x 32

From the Sedelmeyer Gallery, Paris

JUSTUS SUSTERMANS

FLEMISH: 1597-1681

- 176 38. *COUNT FUGGER.* Three-quarter-length figure to half right, the right hand resting on a table; wearing a brown costume with gold-embroidered black sleeves and baldric, and lace-edged white ruff. 41 x 29

JOHANNES BUNS

DUTCH: XVII CENTURY

- 177 39. *NURSE AND CHILD.* A woman in black dress with white collar and Dutch cap, seated to half left, holding a small child clad in a white frock with blue scarf, playing with a gold toy. Landscape background at the left. Signed at lower right J. BUNS, *Fecit.* 39 x 30

From the Sedelmeyer Gallery, Paris

JAMES WARD, R.A.

BRITISH: 1769-1859

- 178 40. *SHEPHERD TENDING SHEEP.* A shepherd boy looking down at his dog; at the left, a ram and two sheep. A blue sky appears between twin trunks of a spreading tree. Signed at right J. WARD and dated 1796. 19 x 24

From the Sedelmeyer Gallery, Paris

GEORGES L. HYON

FRENCH: fl. 1875

- 179 41. *GENERAL BONAPARTE AT THE BATTLE OF ARCOLA.* The youthful Napoleon, as General of the Army of Italy, seizing the tattered Tricolor from his faltering men, and rushing upon the wooden bridge; the garrison and opposing Austrian army on the opposite shore. Signed at lower right G. HYON. 26 x 32

Note: The battle of Arcola (Nov. 15-17, 1796) during Bonaparte's first Italian campaign, depended upon the control of the bridge. Bonaparte seized a flag and rushed upon the bridge, in the face of fire from the Austrians, but was dragged back by his soldiers. After three days the battle was won, one of the most critical of Napoleon's early career.

From the Sedelmeyer Gallery, Paris



JEAN GEORGES VIBERT

FRENCH: 1840-1902

42. *THE TOREADOR.* Festive stalls of a bull ring filled with spectators, the front row with six Spanish women in colorful costumes, acclaiming the hero of the hour; behind them, baskets of fruit and roses. Signed at lower left J. G. VIBERT. Watercolor: 29½ x 20

Illustrated in Jehan Georges Vibert, *La Comedie en Peinture*, 1902, p. 78

[See illustration above]

PAULINE TOURNIER-CUNO

FRENCH: XIX CENTURY

43. *FLOWERS.* Brilliantly lighted mass of roses, poppies and other garden flowers in white, pink and shades of red, placed in a green vase. Signed at lower right PAULINE TOURNIER-CUNO. 46 x 32½

190- From the Sedelmeyer Gallery, Paris



[NUMBER 44]

DAVID TENIERS THE YOUNGER

FLEMISH: 1610-1690

44. *INTERIOR OF A FARM HOUSE.* View of a farm house and interior of a barn adjoining it. A man stands at a half-door at left, addressing a woman at a well. In the grange are four cows, a man and woman feeding them; another figure enters a door carrying turnips. Signed on stone at lower right D. TENIERS *Fe.* 29 x 47½

Collection of the Duc de Deux-Ponts, 1778

Collection of M. Geldermeester, 1800

From the Sedelmeyer Gallery, Paris

Described in Smith's *Catalogue Raisonné of the Works of the Most Eminent Dutch and Flemish Painters*, Vol. III, p. 318, No. 212

Engraved by Daullé

[See illustration]

450- JOHN N. SARTORIUS

BRITISH: 1755-1828/31

45. *FULL CRY.* Three hunters, hounds leading them over undulating green hills, others seen in the background against trees and a valley. Signed at lower right J. N. SARTORIUS, *pint.* and dated 1784. 27 x 37½



[NUMBER 46]

HENDRIK VERSCHURING THE ELDER DUTCH: 1627-1690

46. *THE FAMILY CONCERT*. Formal garden landscape with ruins at the right. A man, a woman and two children playing various musical instruments; at centre a woman in coral skirt, holding an open music score, and a child with a dog at her side. Signed on column at upper right H. VERSCHURING and dated 1660.

54 x 69

[See illustration]

RICHARD WESTALL, R.A.

BRITISH: 1765-1836

47. *LADY HAMILTON AS CLEOPATRA*. Portrayed at three-quarter length in a white gown with gold scarf, holding the asp; her ermine mantle thrown over a pedestal at the left, beside an urn and fruit. In the background, a fluted column with crimson drapery, and a balustrade.

50 x 40

From the Sedelmeyer Gallery, Paris



FERDINAND BOL

DUTCH: 1616-1680

48. *PORTRAIT OF A DUTCH LADY.* Three-quarter-length standing figure to half left of a young woman in black gown with white lace whisk and brocaded underskirt, holding in her right hand a fan. Neutral background. Signed at lower right F. BOL and dated 1650. 48 x 35

250 From the Sedelmeyer Gallery, Paris

[See illustration above]

VACSLAV BROZIK

BOHEMIAN: 1851-1901

49. *JOHN HUSS AT THE COUNCIL OF CONSTANCE.* The council chamber, with the erect figure of John Huss at centre, refusing the demands of the bishop standing on a dais at left; the Emperor Sigismund on the throne nearby. Numerous figures are crowding the opposite side of the chamber beyond a white-covered table. Signed at lower right V. BROŽÍK. 55½ x 83¼



NICOLAES MAES

DUTCH: 1632-1693

50. *PORTRAIT OF A LADY.* Three-quarter-length figure of a young woman standing beside a fountain, wearing a flowing saffron gown and mauve scarf, a rose in her right hand. Landscape background with sunset sky. Signed at lower right N. MAES and dated 1672. 46 x 38
From the Sedelmeyer Gallery, Paris

[See illustration above]

SIR THOMAS LAWRENCE, P.R.A. [ATTRIBUTED TO]

BRITISH: 1769-1830

51. *PORTRAIT OF A LADY.* At half length, in black gown with standing lace collar, her brown hair dressed with roses. Landscape background with column at right. 30 x 25
From the Sedelmeyer Gallery, Paris

REMBRANDT PEALE, N.A.

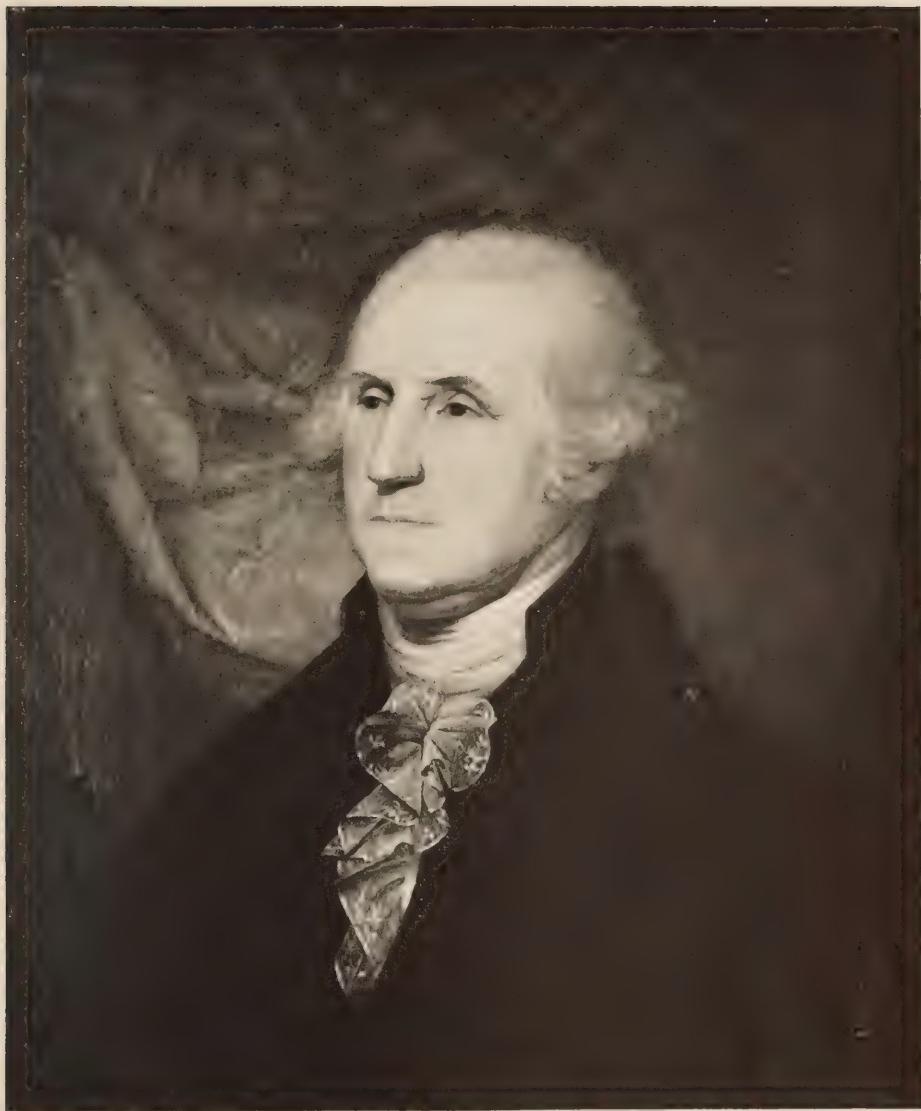
AMERICAN: 1778-1860

52. *GEORGE WASHINGTON*. Bust-length portrait to half left, in a black velvet coat and waistcoat, with white stock and white lace jabot, and wearing a powdered tie-wig; the face lighted from above, outlined against a figured rose drapery. $28\frac{1}{2} \times 23\frac{1}{2}$

775-

Note: The Washington type in the above important portrait is that originally conceived and executed by Charles Willson Peale, of which the best known example is the painting in the New York Historical Society; variations exist in the collections of Herbert L. Pratt, Luke Vincent Lockwood, and the Museum of Fine Arts, Boston. Replicas of this painting were executed both by Charles Willson Peale and by Rembrandt Peale; a version by Rembrandt Peale was in the Thomas B. Clarke Collection. While the above painting has been traditionally known as a Rembrandt Peale, it has been lately considered by some authorities to be by Charles Willson Peale himself.

[See illustration]



[NUMBER 52]



[NUMBER 53]

VACSLAV BROZIK

BOHEMIAN: 1851-1901

53. *THE STATUE VENDOR.* A cottage interior, with peasant girls seated at a table at the left, other peasants in the background; at the right, a man in a red coat displays a small statue of Cupid. Signed at lower right
V. BROŽÍK.

36 x 50

[See illustration]

THOMAS BIRCH [ATTRIBUTED TO]

AMERICAN: 1779-1851

54. *BATTLE OF THE 'BON HOMME RICHARD' AND THE 'SERAPIS'* SEPT. 23, 1779. Two frigates locked in combat, the *Serapis* blazing while the *Bon Homme Richard* is veiled in smoke; to the right another frigate pours shot into the British ship. The American fleet appears in the right distance. Cloudy sky with a full moon.
36½ x 63



[NUMBER 55]

VACSLAV BROZIK

BOHEMIAN: 1851-1901

- 400- 55. *REVENGE OF THE CAVALIERS OF PRAGUE.* Burghers in a town hall, surprised by a group of cavaliers elegantly garbed in seventeenth century costumes; one violently seized at centre, another dragged to a window at the left, opening high over the buildings of the town. Signed at lower left v. BROŽÍK. 48 x 75

[See illustration]

VICTOR PIERRE HUGUET

FRENCH: 1835-1902

- 130- 56. *ARABS HAWKING.* Three mounted Arabs, with attendants on foot, watching the return of a hawk with its prey; in the middle distance, a charging horseman before hilly desert country. Signed at lower right v. HUGUET. 42 x 58

MELCHIOR D'HONDECOETER

DUTCH: 1636-1695

- 110- 57. *POULTRY YARD.* Hens roosting surrounded by chicks, a red rooster with brilliant plumage upon a wooden fence at right; at the left, bright plumaged birds, one in flight, before a landscape. Signed at lower left M. HONDECOETER. 39½ x 47½

From the Sedelmeyer Gallery, Paris



[NUMBER 58]

JOHANNES CORNELISZ VERSPRONCK DUTCH: 1597-1662

58. *A YOUNG DUTCH LADY.* Three-quarter-length figure to half left, in black gown with gold-embroidered stomacher and wide white ruff, lace-edged headdress, and pleated cuffs. In her left hand, scarlet-trimmed gloves. Inscribed at upper left and dated 1634. 40 x 31

300

From the Pfungst Collection

[See illustration]

GERARD TERBORCH

DUTCH: 1584-1662

59. *SEVORA ALCIDA VAN WASSEVAAR.* Three-quarter-length seated figure of a young girl in gold-embroidered white satin gown, with white whisk and jewels; in her lap she holds a spaniel; background with crimson drapery. 48×37

Collection of Mrs Fenwick, 1895

From the Sedelmeyer Gallery, Paris

Winter Exhibition, Royal Academy, London, 1895, No. 51

DUTCH SCHOOL

CIRCA 1640

60. *PORTRAIT OF A LADY.* Half-length figure to half left of a young woman with brown hair dressed with pearls, wearing a black gown with crimson brocaded stomacher and wide transparent lace-edged collar. Dark background. 30×25

From the Sedelmeyer Gallery, Paris

FREDERICK CARL FRIESEKE, N.A. AMERICAN: 1874-1939

61. *GIRL SEWING.* Three-quarter-length seated figure on a rose upholstered divan, her auburn head bowed and gazing at her work on her lap; she wears a light green wool wrap and a necklace of coral beads. Signed at lower right FRIESEKE. *Panel:* $32 \times 25\frac{1}{4}$

Louisiana Purchase Exposition, St. Louis, 1904 (Silver Medal)

BENJAMIN BARKER

BRITISH: 1776-1838

62. *LANDSCAPE ON THE RIVER WYE.* Verdant landscape with a river cutting through steep banks toward the open sea at left; upon the shore in the foreground, two figures with a dog and cattle. Signed at lower left B. BARKER and dated 1832. $35\frac{1}{2} \times 52\frac{1}{2}$

From the Sedelmeyer Gallery, Paris

Collection of M. Millin, Esq.

VACSLAV BROZIK

BOHEMIAN: 1851-1901

63. *THE TAX ASSESSOR.* The tax assessor seated at centre negotiating with a group of peasants in a rustic interior, the abbé in the foreground. Signed at lower right v. BROŽÍK. $31\frac{1}{2} \times 59\frac{1}{2}$



[NUMBER 64]

BARTOLOME ESTEBAN MURILLO

SPANISH: 1618-1682

64. *PORTRAIT OF THE ARTIST.* Waist-length figure to half right as a young man with dark smooth hair cut long, wearing a voluminous brown mantle, a white shirt showing at the neck; the left hand raised to his breast. Gray green background.

31 x 25

Collection of Sir Charles Robinson

From the Sedelmeyer Gallery, Paris

Described and illustrated in the *Catalogue of 100 Paintings of Old Masters* (Sedelmeyer Gallery), 1894, p. 74, pl. p. 75

See Chas. B. Curtis, *Velasquez and Murillo*, 1883, p. 296, No. 467

475
[See illustration]



[NUMBER 65]

WILLIAM HOGARTH

BRITISH: 1697-1764

65. *PORTRAIT OF THE ARTIST'S SISTER.* Waist-length figure turned slightly to the right, within a painted brown oval, wearing a rose gown with white fichu tied with blue bowknots, and a white ruffled cap. 30×25

From Henry Graves & Co., London

[See illustration]

DOMENICO ROUSTI

VENETIAN: 1562-1637

66. *PORTRAIT OF AN ADMIRAL OF THE VENETIAN FLEET.* Three-quarter-length figure to half right of a bearded man, in dark wine red robe and gold brocaded mantle, the right hand raised. Dark background. 45×38



[NUMBER 67]

JEAN RANC

FRENCH: 1674-1735

67. *ELISABETH FARNESE, WIFE OF PHILIP V OF SPAIN.* Half-length figure to half left, in richly brocaded gold hunting habit with rose velvet mantle, and black plumed cavalier hat. Over her left shoulder she holds a rifle. In painted stonework oval frame. *48 x 40*

2 ✓ ✓
[See illustration]

BRITISH SCHOOL

XVIII CENTURY

68. *PORTRAIT OF ANNA MARIA POYNTER.* Waist-length figure in gold-embroidered white satin gown with black lace fichu and white lace *échelle* and cap. Within a painted brown oval, dark greenish blue background. *30 x 24½*

50
From the Sedelmeyer Gallery, Paris (as by Hogarth)

PIERRE MIGNARD

FRENCH: 1610-1695

69. *MARIE ANNE DE BOURBON AS DIANA.* Life-size figure in blue-lined brocaded gown and scarlet mantle, seated under a canopy supported by cherubs; at her side, a greyhound with collar bearing her monogram M A B. At the right, a terrace and landscape vista. 90 x 67
Collection of M. I. Pereire

CORNELIS JANSSENS VAN CEULEN DUTCH: 1593-1664

70. *PORTRAIT OF A LADY.* At three-quarter length, beside a table with a volume; wearing a black gown with jeweled girdle and striped gray underskirt, the slashed sleeves filled with white, and a lace cap with jeweled fillet. In her hand, a handkerchief. Inscribed at lower right *Aetatis Svae 44* and dated 1627. 47 x 35
From the Sedelmeyer Gallery, Paris

110 PAULUS MOREELSE

DUTCH: 1571-1638

71. *PORTRAIT OF A DUTCH LADY.* Three-quarter-length figure to half left, in gold-embroidered black gown with slashed virago sleeves and high standing transparent collar, ornamented with strands of pearls and a pendant; holding in her left hand a red feather fan. Inscribed at upper left, *Aetatis Svae 32*, and dated *A° 1623.* Cradled panel: 44 x 32
From the Sedelmeyer Gallery, Paris

175 Described and illustrated in the *Catalogue of 100 Paintings of Old Masters* (Sedelmeyer Gallery), 1894, No. 21

75- FREDERICK CARL FRIESEKE, N.A. AMERICAN: 1874-1939

72. *THE PROMENADE.* Four young women; two strolling to the right, one in a diaphanous white gown, one in aquamarine blue, another stooping to pick flowers. A lake and roses in the background. Signed at lower left F. C. FRIESEKE and dated *Paris 1903.* 43 x 66

190- ADOLPHE GUSTAVE BINET

FRENCH: 1854-1897

73. *HUNTING SCENE.* Russet landscape, with three whips leading hounds to the scent along a country road; in the background, spectators follow in a carriage. Signed on back of canvas A. BINET. 18 x 24

[END OF SALE]

Total \$ 23735

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